

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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FILE COPY

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

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DT 21

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

HISTORIC

AND/OR COMMON

Fairhaven Historic District

**2 LOCATION**

STREET &amp; NUMBER

CITY, TOWN

Bellingham

VICINITY OF

2nd - Lloyd Meeds

STATE

Washington

CODE  
53

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

COUNTY

Whatcom

CODE

073

**3 CLASSIFICATION**

## CATEGORY

☒ DISTRICT  
☐ BUILDING(S)  
☐ STRUCTURE  
☐ SITE  
☐ OBJECT

## OWNERSHIP

☐ PUBLIC  
☐ PRIVATE  
☒ BOTH

## PUBLIC ACQUISITION

☐ IN PROCESS  
☐ BEING CONSIDERED

## STATUS

☒ OCCUPIED  
☐ UNOCCUPIED  
☐ WORK IN PROGRESS  
**ACCESSIBLE**  
☐ YES: RESTRICTED  
☒ YES: UNRESTRICTED  
☐ NO

## PRESENT USE

☐ AGRICULTURE  
☒ COMMERCIAL  
☐ EDUCATIONAL  
☐ ENTERTAINMENT  
☐ GOVERNMENT  
☐ INDUSTRIAL  
☐ MILITARY  
☐ MUSEUM  
☐ PARK  
☒ PRIVATE RESIDENCE  
☐ RELIGIOUS  
☐ SCIENTIFIC  
☐ TRANSPORTATION  
☒ OTHER: Public Library**4 OWNER OF PROPERTY**

NAME

Multiple

STREET &amp; NUMBER

CITY, TOWN

VICINITY OF

STATE

**5 LOCATION OF LEGAL DESCRIPTION**COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Whatcom County Courthouse

STREET &amp; NUMBER

CITY, TOWN

Bellingham

STATE

Washington 98225

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Washington State Inventory of Historic Places

DATE

1972

☐ FEDERAL ☒ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR  
SURVEY RECORDS

Washington State Office of Archaeology and Historic Preservation

CITY, TOWN

Olympia

STATE

Washington 98504

## 7 DESCRIPTION

### CONDITION

☐ EXCELLENT

☐ GOOD

☒ FAIR

☐ DETERIORATED

☐ RUINS

☐ UNEXPOSED

### CHECK ONE

☐ UNALTERED

☒ ALTERED

### CHECK ONE

☒ ORIGINAL SITE

☐ MOVED

DATE \_\_\_\_\_

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

#### GENERAL STATEMENT

Fairhaven Historic District encompasses an area of three and a quarter blocks and contains the best preserved commercial buildings of Fairhaven, a townsite first platted in 1883. By 1904 Fairhaven and adjoining communities along Bellingham Bay had been consolidated as the City of Bellingham. Separated from greater Bellingham by the topographical barrier of Sehome Hill, Fairhaven came to be known as South Bellingham after consolidation.

Fairhaven boasted the city's most extensive deep-water frontage. A sizable business district mushroomed there in 1889-1890, when speculators promoted the townsite as the anticipated terminus of the transcontinental railroad. In actuality, Fairhaven, proved to be an ideal manufacturing town because of its ready access to coal and timber. Its lumber and shingle mills and large salmon cannery were among the prime industries of Whatcom County.

Fairhaven's waterfront is still a manufacturing site, though it is presently dominated by small boat building and repair operations. The Port of Bellingham maintains at Fairhaven its south terminal, a deep-water facility in a protected location accessible by truck and railroad which has potential for handling containerized cargo. Nevertheless, the community's payroll and population have been in decline since the Post War years. Much of the commercial development which earlier in the century was nearly continuous along the west end of Harris Avenue to the waterfront has been razed, and the cleared land remains vacant.

What remains of the once-thriving commercial center is a comparatively small core, but it is this core which even today accounts for the community's special sense of identity. Thirteen primary buildings oriented along the main intersecting streets of Fairhaven date from the speculative boom around 1890 to the period of the First World War. Two of three secondary structures were constructed after the historic period, in 1919 and 1929. The remaining secondary structure was constructed at an early date, but its historical character has greatly depreciated. There are a number of vacant lots within the district, but recent intrusions - such as banking and shopping facilities, service stations and apartment buildings - occur on the periphery, outside district boundaries.

Fairhaven's business district has enjoyed a revival in recent years, owing in large part, but not exclusively, to the efforts of a private developer who in 1973 acquired and renovated for commercial lease the Mason Block, now the focal point of the district. Subsequently, other landmarks were renovated, and business was buoyed by a succession of tourist-oriented shops and eating places occupying the older structures. While there are no preservation ordinances in the City Code structure, a 1973 study advised local planning officials that the historical character of old Fairhaven is a resource which warrants protection through zoning and modified arterial circulation.

#### LEGAL DESCRIPTION

Fairhaven Historic District is located in SW $\frac{1}{4}$  Sec. 1, T.37N., R2E., of the Willamette Meridian. The district is made up of one main parcel and two satellite parcels in the Amended Plat of Fairhaven. Properties within the main parcel occupy Lots 13 through 16, Block 30; Lots 2 through 6, Block 31; Lots 4 through 6, Block 32; Lots 5 through 8, Block 36; Lots 1 through 8 and Lots 15 and 16, Block 37; Lots 1 and 2 and Lot 8, Block 38. In

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the north parcel properties occupy Lot 8 and portions of Lot 1, Block 18; and Lots 7 and 8 in Block 17. The south parcel contains Lot 5, Block 58.

**PHYSICAL FEATURES OF THE DISTRICT**

South Bellingham, the former Fairhaven townsite, is situated along Bellingham Bay on Puget Sound. It occupies the Padden Creek drainage basin, and its topographical limits are Sehome Hill and a related prominence on the north and, on the south, Chuckanut Mountain and the peninsula lying between Bellingham and Chuckanut Bays. The terrain slopes steadily from the Sehome ridges toward the Padden Creek delta. Port facilities and industries, linked to points north and south by railroad, are arranged in a crescent along the low-lying delta, a considerable portion of which is undeveloped at present. Fairhaven Historic District is on the western edge of the business section which lies between the semi-industrial waterfront and surrounding residential development.

The majority of the district is made up of an elongated parcel extending along Harris Avenue between 12th and 10th Streets. Combined with satellite parcels to the north and south, the district encompasses approximately three and a quarter blocks. With street area included, it covers 5.7 acres.

The townsite was laid out on a conventional compass-oriented grid, and blocks were subdivided, without alleys, in two common formats. One of the typical block plans is divided into eight 50 x 100 foot lots, the longitudinal orientations of which are east and west; the other accommodates sixteen 25 x 100 foot lots, the longitudinal orientations of which are north and south. Streets are 80 feet wide and are variously surfaced. Those principal streets with steeper grades, such as Harris Avenue, were overlaid with ribbed concrete lanes to provide maximum traction in wet weather. Fairhaven's electric street railway was discontinued in 1939 and 1940, and most of the tracks were taken up for scrap during the Second World War. However, the brick-paved railway bed is still exposed at the centers of 11th Street and Harris Avenue. Brick pavement is exposed in some of the gutters, too. Concrete curbs and sidewalks are typical within the district. Overhead wiring is in evidence today, as in the historic period. Historic street lighting has been supplanted by modern mercury vapor lamps. The pervading view from nearly every vantage point is that of Puget Sound to the west.

Of some 26 properties surveyed within district boundaries, including vacant or minimally-developed lots, 16 are considered to be of primary or secondary significance. The common building material is brick, although many of the buildings are of double frame construction merely faced with brick. Typically, surface details reflect Italianate and Richardsonian Romanesque Styles. The two non-commercial buildings in the district, the Carnegie Library and the Kulshan Club, are examples of the Jacobethan Revival and Chalet Styles. Buildings of two and three stories are the norm, and, because of the sloping terrain, building heights above grade are greater on the westerly side of the site in almost every case.

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**DEVELOPMENTS FOLLOWING THE HISTORIC PERIOD**

Considerable attrition of Fairhaven's older commercial buildings has occurred in the thirty years following the Second World War. As business and industry was attracted to central Bellingham, population declined, and unoccupied and dilapidated buildings, including a number of frame structures at the west end of Harris Avenue, were cleared away.

The Fairhaven Hotel, an imposing five-story Jacobethan Revival landmark of 1890 which was the pride of Fairhaven, stood on its corner site opposite the Mason Block through the city of Bellingham's centenary, 1953. Though the old hotel was somewhat deteriorated and altered in appearance by that date, its demolition shortly thereafter left a gap that is still felt at the major intersection of the historic core. A service station was constructed on the hotel's site at the northeast corner of 12th Street and Harris Avenue in response to increased arterial traffic.

In the late 1930s or early 1940s a short tangential section styled Finnegan Way was constructed immediately north of the business district in order to connect 11th Street, the major arterial from downtown Bellingham, to 12th Street, which merges with the celebrated Chuckanut Scenic Drive toward the south city limits. This project necessitated minor relocation of the Kulshan Club. By the late 1960s, Bellingham truck traffic was being routed from the Interstate Freeway through Fairhaven via the Valley Parkway. Today, almost all traffic to the south port facilities and through traffic converges at the 12th Street-Harris Avenue intersection. To alleviate pressure on the historic core, a study completed in 1973 under auspices of the City of Bellingham Office of Planning and Development recommended elimination of arterial circulation on Harris Avenue between 12th and 6th Streets and called for re-routing north-south traffic along 10th Street, which falls inside the westernmost boundary of Fairhaven Historic District. Thus far, no action has been taken to modify traffic circulation in the business center.

At present, the majority of the historic district is zoned for neighborhood business. The westernmost properties, however, including only three buildings, fall within an intermediate zone designated for light manufacturing. Heavier manufacturing is restricted to a zone along the waterfront. North of the district, a corridor along 11th Street, Finnegan Way and 12th Street - including the Carnegie Library - is designated a medium density residential zone. A number of multi-story apartment buildings have been constructed in this zone in recent years, particularly along 11th Street. Within the neighborhood business zone, but on the periphery of the historic district, modern intrusions include two service stations, a drive-in bank, two small shopping complexes, a power sub-station, a drive-in restaurant, and a super market. An intrusion which dominates the landscape at the same time it helps to stabilize the social and economic climate of downtown Fairhaven, is "Chuckanut Place," a high-rise senior-citizen residential building of nine stories and basement which was erected recently opposite the Waldron Block, across McKenzie Avenue.

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Development which has had a direct impact upon resources within the historic district, of course, is the renovation movement which had its impetus in 1973 and is more or less in a state of suspension at present. All but one of the primary structures have been stabilized and/or refurbished to varying degrees. Projects have ranged from the minimal, which is to say cleaning of exterior walls and repainting of trim, to the more comprehensive, including remodeling of ground story shop fronts, minor modification of openings, alteration of interior space and finish work, and addition of certain external decorative elements. On the whole, changes to building exteriors have tended to be compatible with turn-of-the-century architecture in spirit, if not in detail. The more impressionistic of these changes unmistakably are related to current fashion.

PRIMARY BUILDINGS

Mason Block, 1200-1206 Harris Avenue

The Mason Block (1890) occupies four lots at the southeast corner of Fairhaven's principal intersection, 12th Street and Harris Avenue. Because of its exceptional size (nearly a quarter of a block), its comparative sophistication and historic role, it is the preeminent landmark standing in the community today. Moreover, it was the Mason Block renovation which gave impetus to the revival of Fairhaven's business district over the past three years.

The three-story building with stone foundation and brick exterior walls is nearly square in plan. Its street fronts measure 100 feet each. Upper story fenestration in the street facades is treated as a rhythmic arcade in which linteled openings are aligned under varied groupings of round-arched third story transoms. Piers between bays rise as uninterrupted vertical bands behind which the spandrels are recessed. This fenestration, linked at the top by arches, and the round-arched portal in the principal facade decorated with terra cotta impost blocks carved in voluted coliate motifs emulate the Richardsonian Romanesque Style. The builder of the Mason Block did not make use of rock-faced masonry ground coursing so typical of work in this idiom. Nevertheless, the design clearly is related to the multi-storied Richardsonian Romanesque office buildings which were being erected in Seattle after the Great Fire of 1889. Among the most notable of Seattle buildings in this style is the Pioneer Building (1892) by Elmer H. Fisher, which is the focal building of Pioneer Square Historic District. Marcus Whiffen has drawn the apt comparison between Fisher's best-known work and The Rookery (1886) in Chicago by Burnham and Root. However rudimentary a version it may be, the Mason Block too appears to owe inspiration - at least indirectly - to the much-copied Chicago prototype. The crenelated, or battlemented crest framed by pendant posts which rises from a corbeled cornice at the center of the principal facade recalls the central feature of the Rookery parapet. Horizontal members, which in prime examples of the style would be decorated in bold relief, are emphasized here by the use of flat-faced and molded terra cotta, the dark red tone of which contrasts pleasingly with the facing brick. The Mason Block has an impressive three-story interior light well, the staircase and balustrades of which are carved with stylized ornament in the Eastlake tradition.

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Originally, four ground story shops fronted on Harris Avenue - two on either side of the central portal. These were conventional fronts under cast iron beams which had wooden frames and bulkheads and central entries recessed between display windows. On 12th Street, the ground story wall was broken by a bay window and two lunettes to light the front corner shop, and there was another business front at the south end. Over the years the shop fronts were variously remodeled, and openings in the 12th Street facade were remodeled as a round-arched portal to match that of the principal facade, and both entrances were fitted with imported bronze-framed doors. The exterior was sand-blasted, and deteriorated features such as the crest and a corner post of the parapet were rebuilt. The escutcheon title was changed from Mason Block to "Marketplace." Shop fronts were restored along original lines, and the interior spaces around the light well core were converted to shop and restaurant use. Perhaps the only obtrusive alteration to the exterior was the addition of a deep paneled frieze atop the ground story. This feature extends to grade level as a round-arched frame around the central portals of either facade. On the east, or uphill side of the building the steel framework for a proposed annex stands unfinished.

The Mason Block is said to have been completed in July of 1890 for Tacoma investor Allen C. Mason at a cost of \$50,000. The architect is as yet unidentified. Historically, ground story shops were occupied by a succession of dry goods merchants, clothiers, grocers, and pharmacists. The shop on 12th Street originally housed the office of leading Fairhaven investment bankers Roland G. Gamwell and Charles F. Warner. Initially, the upper stories were used for professional offices. They were devoted to housekeeping rooms in later years. During the palmy days of old Fairhaven, a suite of rooms on the third floor served as headquarters for the Cascade Club, an exclusive men's social organization which was host to distinguished visitors to the area, including well-traveled lecturer Mark Twain.

Waldron Block, 1308-1314 12th Street

The Waldron Block (ca. 1890-1891) occupies two lots at the northwest corner of 12th Street and McKenzie Avenue. It is the exception within Fairhaven Historic District in that it extends to a height of four stories. However, it is understood that a fire interrupted the final work, and the upper floors were little used thereafter. Indeed, for many years occupancy has been restricted to the ground story.

The four -story brick building with rubble basement measures 50 x 100 feet and has its major frontage on 12th Street. Its arched fenestration, segregated into groups by piers protruding from the wall plane, and rock-faced masonry used on ground story facades suggest that this building also emulated the Richardsonian Romanesque Style, though in a manner less well-conceived than the Mason Block across the street. At the southeast corner of the building is a three-story rounded bay superimposed over a corner entry with three-centered arch and rock-faced masonry surround. A similar portal giving access to upper stories is centered in the long 12th Street facade and is flanked by the original shop bays set off by stone piers. Above the ground story, brick piers frame multi-storied groups of two and three bays and extend, unbroken, slightly above the roofline where, no

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doubt, further cornice embellishment was planned. Untrimmed fourth story openings are round-arched. Those of the intermediate stories are segmental-arched. Window sills are incorporated into thin sandstone string courses atop bands of vertically-laid brick. Since 1973 the exterior has been cleaned and the shop-front trim repainted. Boards have been removed from unglazed window openings, and it appears that work to make the upper floors habitable is in progress.

The Waldron Block bears the name of its builder, C. W. Waldron, owner of the Bank of Fairhaven and the man who, in 1890, was reported to have been the largest individual investor in property of the Fairhaven Land Company.

Nelson Block, 1100-1102 Harris Avenue

The Nelson Block (1900) occupies two lots at the southeast corner of Harris Avenue and 11th Street. It is a late example of the High Victorian Italianate Style with a few up-to-date features, including a huge round-arched portal in the Richardsonian Romanesque tradition. While the building is somewhat retardataire in style for the turn of the century, it presents the best-preserved and most satisfactorily-designed street fronts in the district.

The two-story brick building with basement of concrete and local sandstone measures 50 x 100 feet and has its major frontage on 11th Street. The main entry is in a truncated, or corner bay at the intersection. It is surrounded by a non-projecting classical portico of sandstone, the entablature of which bears the inscription "Bank" and is supported by fluted pilasters. This entry is reached by a short flight of bowed steps. Access to the upper floor is given by a large round-arched portal with sandstone archivolt in the 11th Street facade. There is a conventional shop front in a wide bay at the outside end of either facade.

The basement has linteled openings set off by rock-faced pilasters. Openings of the ground story have segmental arched heads and graduated reveals. Strip pilasters resting atop their basement pedestals mark off each bay. They are embellished with molding at the impostes and are shaped in a chamfered effect through the use of specially-molded brick. Brown facing brick used at this level is highlighted by inlays which match creme-colored facing brick of the upper story. Second story windows are round-arched and have graduated reveals and sandstone archivolts. Between each story there are sandstone string courses recessed behind the superposed pilasters. The entablature, corbeled out to the outermost plane of the facade, is formed of sheet metal worked in high relief. It is composed of a paneled frieze, a cornice with dentils, and rectilinear crests framed by stylized classical pendant posts. The date 1900 is stamped in the parapet of the corner bay crest.

The Nelson Block was built by J. P. Nelson to house a banking establishment. Its upper story was used for professional offices during the historic period. Exterior walls have been cleaned since 1973, and the entablature was painted brown to match the tone of ground story facing brick.

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Terminal Building, 1101-1103 Harris Avenue

The Terminal Building (ca. 1889-1890) occupies the west half of a large lot at the north-east corner of Harris Avenue and 11th Street. It is a two-story building of double frame construction with brick veneer on the street facades. Other elevations are finished with clapboards. Square in plan, it measures 50 x 50 feet, and its second story is divided by a narrow light well open at the east end.

A simple expression in the High Victorian Italianate Style, the Terminal Building has segmental-arched openings which are treated as stilted, or straight-sided arches through the use of brick archivolts carried slightly below the springing line. Cast stone key-stones and "knees" give these framements a fashionable polychromed effect. The openings are fitted with pairs of narrow double-hung window sash separated by wide mullions.

The principal facade on Harris Avenue is formally organized, with two ground story shop fronts on either side of a narrow linteled central entry with three-paneled door and high transom. The second story is lighted by four regular bays, and the wall plane is recessed behind plain pilasters at either corner. Either street facade is capped by a wooden frieze and bracketed cornice in which widely-set pairs of consoles are interspersed with square bosses.

The shop fronts, marked off by fluted, or channeled wood piers, are treated somewhat differently. The west shop at the intersection appears to have been remodeled shortly after the turn of the century, for it has a classical entablature, a round, tapered corner column, and a chequered transom of colored and diapered leaded panes - the whole of which is suggestive of the Colonial Revival Style. Since 1973, the foundation has been reinforced, facing brick has been cleaned, broken windows reglazed, and the cornice painted.

The Terminal Building is one of the oldest structures in the district. It is said that some sources give it a construction date as early as 1888. In any event, it was completed by 1890 at the latest, and the facing brick is believed to have come to hand as ship's ballast. The building has historically been occupied by shopkeepers. During Fairhaven's heyday it housed the Sideboard Saloon and G. D. Pearce, barber. The usage "Terminal Building" is understood to have been adopted by the building's owner in the 1930s. It was a reference to the fact that the main electric street railway line and a shuttle carrying passengers east on Harris Avenue to Happy Valley made connection at this intersection.

Monahan Building, 1209 11th Street

The Monahan Building (1890) measures 25 x 70 feet and occupies the north half of a large lot fronting the east side of 11th Street, between Harris and Mill Avenues. The two-story building with partial basement is of double frame construction on concrete foundation and is faced with brick.

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The building's formally-organized facade is in the High Victorian Italianate Style. Rock-faced cast stone pedestals form the bases of ground story piers which mark off a standard tripartite shop front and a narrow linteled side entry to the upstairs. Elaborate sheet metal capitals with triangular finials decorate either outside pier. The second story is lighted by three stilted segmental-arched windows, the archivolts of which are linked by faceted brick string courses and capped by scrolled sheet metal hoods. The wall plane is recessed behind strip pilasters superposed on ground story piers at either corner. A sheet metal entablature in the Eastlake tradition includes triangular corner finials decorated with stylized incised motifs, a frieze, cornice with dentils, and a central pedimental crest supported by consoles. The tympanum of the latter is filled with brick and is corbeled out over panels bearing the date and builder's name.

The building was completed in 1890 at a cost of \$5,000 for Thomas E. Monahan, who maintained it as a well-appointed and respectable saloon. The ground story front was modified in recent years, but not irretrievably. In 1974 the shop with its floor of ceramic tile was converted to neighborhood theater use, and its front was restored very nearly to its original form. Exterior facing was cleaned, and the cornice repainted.

1211 11th Street

The construction date attributed by the Whatcom County Assessor to the single story building adjacent to the south wall of the Monahan Building is 1890. The facade appears to have been remodeled initially in the 1920s when the building was occupied by a saloon-keeper named Odell. It is faced with scribed brick and has a single frieze panel in bas relief and a minimal corbeled cornice which are typical treatments of the period. Other walls are of concrete block and double frame construction. The building has a partial basement and concrete foundation. It measures 25 x 90 feet. The building continued to be operated as a saloon, or tavern under various names in later years. In 1974 it was remodeled for restaurant use. Projecting bay windows in a pseudo-Colonial style were added on either side of the central entry, and the original transom space was filled with vertical wood panels trimmed and painted in a contemporary manner.

Knights of Pythias and Masonic Hall, 1208-1210 11th Street

The Knights of Pythias and Masonic Hall (1891) is a substantial three-story brick masonry building with basement which emulates the Richardsonian Romanesque Style. It measures 50 x 90 feet and occupies a large lot on the west side of 11th Street, between Harris and Mill Avenues.

The central feature of the ground story is a round-arched entry to upper floors which is framed by rock-faced sandstone. Originally, it was flanked by two conventional shop fronts, which since have been remodeled. Transom lights have been covered and spandrels decorated with painted paneling. A marquee shelters new bay windows with Roman brick bulkheads which are fronted by free-standing slender cast iron columns.

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Linteled openings of the upper stories are grouped as wide outer bays, tripartite intermediate bays, and a central bay composed of narrow paired openings. In the uppermost story, outer bays have sheet metal pedimented frames, one of which is missing, and double-hung sash windows of the intermediate bays are elongated with transoms. Surface decoration includes sandstone lintels and string courses, recessed frieze panels, and goffered and faceted brick spandrel panels. Second and third story spandrels of the central bay carry sheet metal escutcheons naming the fraternal orders housed in the building during Fairhaven's heyday. The corbel table originally supported an elaborate sheet metal cornice and central crest with broken and scrolled pediment, now missing. In recent years the upstairs portion of the building has been used as a rooming house.

1204-1206 11th Avenue

The estimated date of construction assigned by the Whatcom County Assessor to the two-story building with basement adjacent to the north wall of the Knights of Pythias and Masonic Hall is 1888. It measures 47 x 90 feet and has brick exterior walls. Originally, it was a single story structure, with shops on either side of a central linteled entry. In the intervening years the north half of the facade was stuccoed. More recently, the building was extensively renovated. A brick-faced second story was added to the front portion, new shop windows were installed along original lines, and a concocted oeil-de-boeuf surmounted by pediment was added over a side entry on the south. The building's original facade treatment above transom lights included a cast stone string course, recessed frieze panels and parapet posts marking off the central bay. The building historically has been used as a store, and it presently houses a hardware and decorating center.

Morgan Block, 1000-1002 Harris Avenue

The Morgan Block (1890) occupies the west half of a large lot at the southeast corner of Harris Avenue and 10th Street. Nearly square in plan, the three-story building measures approximately 50 x 50 feet and has its principal facade on Harris Avenue. Walls are of double frame construction with brick facing on street elevations. East and rear walls are protected from the weather by clapboard and composition shingle siding. Second and third stories are divided by a narrow light well open at the east end.

The building is a restrained example of the High Victorian Italianate Style. Either brick-faced elevation is given a tripartite organization. The Harris Avenue facade is strupulously symmetrical, with wood-framed shop fronts on either side of a narrow linteled central entry to the upper stories. Segmental-arched openings of the second and third stories are treated as stilted, or straight-sided arches in which brick archivolts with sandstone "knees" are carried below the actual springing line. The main wall plane is recessed behind a corbel table and strip pilasters which divide the facade into three sections. There are two bays in either outside section and three bays in the center. Sandstone window sills are incorporated into string courses which are carried across the faces of pilasters and corner piers. Second story spandrels are decorated with bands of

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goffered brick. Pilasters and corner piers of the third story are embellished with channeled sandstone inlays which are abstractions of fluting. Street elevations are capped by a bracketed cornice of wood in which a dentil course links regularly-spaced solid consoles. A few of the stove chimneys with their corbeled caps are still intact. An engraving in Fairhaven Illustrated, a publication of 1890, indicates that these originally were joined by a decorative screen, or parapet, probably of sheet metal, which is no longer extant.

The Morgan Block was completed during the building boom of 1890 for a cost reported at \$8,000. It housed a saloon and store on the ground story, and rented rooms were maintained in the upper floors. In the intervening years the west shop front was modified with a garage door. Recent work on the exterior has been limited to cleaning and repainting. The building continues in commercial use.

913-915 Harris Avenue

The two-story brick building with basement which occupies two lots at the northwest corner of Harris Avenue and 10th Street was built in 1903. It measures 50 x 80 feet. It emulated the up-to-date Second Renaissance Revival Style while at the same time incorporating several Colonial Revival features. Two ground story shop fronts on Harris Avenue have been modified somewhat. The west shop, which contained the Jenkins-Boys Co., new and second hand goods store during Fairhaven's heyday, is presently fitted with a garage door. The east shop, with its entry recessed on a diagonal at the corner, retains its original wood rame beneath a cast iron beam supported at the corner by a free-standing cast iron column. This corner space was occupied by the Elk Bar around the turn of the century.

The second story is lighted by regularly-spaced bays in the form of stilted round arches. There are six on the Harris Avenue facade. The openings are fitted with double-hung sash and trimmed with corbeled archivolts with keystones. The tympanae of the arches are blind and fitted with tongue-in-groove panels decorated with round bosses - standard millwork of the period, apparently, for a similar treatment is found in the Clover Block (1899), 201-207 West Holly Street in Bellingham. The sheet metal entablature forms a frieze with rectangular panels corresponding to each bay, a corona projecting over modillions, a parapet, and a scrolled pedimental crest with date panel over the central bay of the main facade.

Around 1945 the upper story of this building was converted for use as a dance hall by Slavs whose forebears, emigres from the Adriatic isle of Vis, had been attracted to Fairhaven by the fishing and canning industry around the turn of the century. The wood trusses which were added to strengthen the dance floor are exposed above the roofline. A large, round-arched portal with keystone in the side elevation is fitted with fanlight and sidelights. The building is presently used as a construction and remodeling shop. Its exterior was cleaned and painted recently.

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909-911 Harris Avenue

An estimated construction date of 1888 has been assigned by the Whatcom County Assessor to the two-story building with brick exterior walls adjacent to the west wall of 913-915 Harris Avenue. It is more likely, however, that the building was contemporaneous with its neighbor and was erected between 1900 and 1903. It, too, measures 50 x 80 feet. Its rather plain facade with segmental arched windows and conventional shop fronts on either side of a central round-arched entry recently was cleaned and renovated. A fanciful wood cornice and hood molds were added. Originally, the cornice line was embellished with minimal corbeling and a central rectilinear crest. The main doorway was fitted with fanlight and a double-leaf door which are still intact. The eight narrow second story bays are not regularly spaced, but grouped so that paired windows alternate with single openings. After the Second World War, when business was drawn away from Fairhaven to central Bellingham, this building, like its neighbor, came to be used as an industrial shop. It is presently used for storage.

1408-1410 11th Street

A date of 1890 is attributed to the two-story building with basement on the northwest corner lot at the intersection of 11th Street and Larrabee Avenue. The double frame building on stone foundation has a brick veneer with some clapboard siding on the south elevation. It measures 35 x 49 feet and occupies the northerly portion of the lot. Its precise original use is not certain, but earlier in the 20th Century it was occupied by saloon-keeper Michael Grad. Later, it was used as a duplex, and an automobile garage, no longer extant, occupied the south portion of the lot. A comprehensive renovation completed during the past year included refinishing the interior, remodeling the ground story front, repainting the exterior (red), and laying a brick pavement in front.

The second story of the simple Italianate building is essentially intact. The wall is outlined by corner pilasters and a corbel table which supported a cornice, now missing. Five elongated windows fitted with double-hung sash are treated as stilted segmental arches in which archivolts join with a corbeled belt course as a continuous feature across the facade.

Carnegie Library, 1105 12th Street

The Carnegie Library (1904) occupies two lots at the southeast corner of 12th Street and Columbia Avenue. Its compact grounds are planted with lawn, evergreen shrubbery, mature cedars, and five ornamental trees lining the parking strip. The site overlooks a small, minimally-landscaped traffic island formed by the junction of Finnegan Way and 12th Street.

The one-story building with basement was based on a design in the Jacobethan Revival Style by the Seattle firm of Elliot and West (Charles N. Elliot and Thomas L. West - listed in the Seattle directory from 1901 through 1905). The building measures 60 x 35 feet and has its major frontage on 12th Street. It has a concrete and stone foundation, a high

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ground course of cast stone imitating rock-faced masonry, and walls of concrete block and brick. A shingled gable roof overhangs the facade on either side of a central projecting section terminating in a Jacobethan gable with stepped shoulders and crown. End walls are topped with similar gables and are lighted by two superimposed ranks of linteled windows. The gable of the central section of the facade is lighted by three double-hung sash windows with diapered leaded panes. Beneath it are a small polygonal bay with an overhanging roof and a shallow porch, or vestibule recessed behind a round-arched portal reached by a divided stairway. The original chromatic effect produced by dark red walls and contrasting light stone and painted wood trim was correct for period architecture based on the later English Renaissance. It was sacrificed during recent refurbishing in which exterior walls were covered with a thin layer of creme-colored stucco. The principal interior space, with its ceiling height of 24 feet and plaster finish, remains essentially intact, although the existing pressed-brick fireplace surround appears to be a modification of the original chimneypiece.

Now a branch of the Bellingham Public Library, Fairhaven's facility is an outgrowth of a reading room established by private citizens as early as 1890 and operated at various locations, including the Mason Block. After 1892 the library gained fluctuating public support and continued operation in the Mason Block. Shortly before voters approved consolidation with Whatcom in 1903, Fairhaven had appealed to Andrew Carnegie for funds with which to erect a library building. A total grant of \$16,000 was received; the lots were donated by C. X. Larrabee; and the library was completed in December 1904 by a local contractor who modified the plans of Elliot and West.

Kulshan Club, 1121 11th Street, 1120 Finnegan Way

The Kulshan Club (1909) occupies a truncated lot bounded by 11th Street, a vacated section of Columbia Avenue, and Finnegan Way. Originally, the building occupied a site half a block to the east directly across 12th Street from the Carnegie Library. It was moved to its present location when the Finnegan Way tangent was created in the late 1930s or early 1940s.

The two-story frame building with partial concrete basement has a nearly cruciform plan. It measures 32 x 75 feet and is oriented longitudinally on its sloping lot. The ground story is clad with horizontal boards and battens and is further embellished with wooden panels, quoin-like at the corners. The upper story is clad with cedar shingles, the bottom course of which has fancy butts.

At the center of either long side elevation are wings, or sections projecting about three feet from the main block. The cross-axial gable roof has broadly overhanging eaves carried by large triangle brackets and is covered with composition shingles at present. Verge boards of the gables are plain except for special shaping at the ends. The principal entry on the east end was originally sheltered by a small gable-roofed porch, no longer extant. The central wing of the north elevation has a projecting second story bay with pent roof. Windows are single and coupled casement types with transoms and

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have wide, tapered frames. Painted brown, the building retains something of its initial coloration which was, as it is now, highlighted by white-painted trim. With its beamed ceilings and comfortable furnishings, the former clubhouse was converted to apartment use in 1942-1943. It is now known as the Seaview Apartments.

Styled after the native Indian name for Mt. Baker, the nearby prominent Cascade peak, the Kulshan Club was the successor of the Cascade Club, the leading men's social club of Fairhaven. The Kulshan Club was organized in the latter's quarters in the Mason Block during the summer of 1904. Early in 1909 the new group acquired a building site on 12th Street opposite the Carnegie Library and called for bids. Plans for a clubhouse in the Chalet Style by the firm of Cox and Piper were selected, and the project is reported to have been completed in the summer of that year for a cost of about \$5,000.

F. Stanley Piper, born and trained in England, was the architect of a number of Bellingham landmarks, including the Herald and Bellingham National Bank Buildings. He arrived in the United States in 1907, and, after spending two years with a Seattle firm, he removed to Bellingham where he promptly entered practice with local architect William Cox. Piper later worked in association with T. H. Garder, and the partners maintained affiliation with the Royal Institute of British Architects.

In 1929 the clubhouse was the scene of the organization of the South Bellingham Community Improvement Club which, for lack of public funds during the Great Depression, undertook the important work of grading and surfacing unimproved sections of Fairhaven's dedicated streets:

SECONDARY BUILDINGS AND SITES

1304-1306 11th Street

The single-story building which is the solitary building fronting the west side of 11th Street between Harris and McKenzie Avenues has been given an estimated construction date of 1890 by the Whatcom County Assessor. It may have been built slightly later, however. Measuring 50 x 70 feet, it was fitted with two 20 foot garage bays at an unknown date. In comparatively recent years the building was further modified to house the Fairhaven post office and a variety store. It is presently used for general storage. Any decorative treatment which may have existed along the roofline has been removed. Exterior facing varies on each elevation and includes brick, stucco and composition siding. A stone pavement recently laid along the base of the south wall, and antique street lamps were added as accents, apparently in anticipation of additional development on the block.

The vacant lot at the southwest corner of the intersection of 11th Street and Harris Avenue, is lined with a chain-link fence and used for open-air storage of imported antique street furniture, etc. This lot was the site of an important commercial landmark - the office building of Riedel and Moffat, early Fairhaven real estate brokers. The distinctive feature of the two-story Italianate building of 1890 was a three-story corner

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tower with bracketed cornice and square ogee dome. The building was extant in the 1920s. The date of its demolition is uncertain.

Directly across Harris Avenue from the Riedel and Moffat office building site is another vacant lot, the former site of the three-story Italianate Citizens Bank Building. Built in 1890, the bank was headed by the influential C. X. Larrabee. Engraved illustrations of both of the vanished landmarks are included in the 1890 publication Fairhaven Illustrated.

1112-1114 Harris Avenue

The one-story building with basement presently known as Finnegan's Alley was constructed as a garage in 1919. It has a concrete foundation, brick walls with stucco exterior finish on street facades, and a wood truss roof with arched profile and clerestory end windows. The building measures 75 x 100 feet and occupies three lots at the southwest corner of Harris Avenue and 12th Street, its major frontage extending along 12th Street. It has a truncated entrance bay at the intersection. Uprights between bays are extended above the parapet as short posts with segmental-arched heads. The entire parapet is outlined with stuccoed brick coping. The building was renovated recently to house shops and restaurants. The overall effect of the exterior remains more or less unified despite a certain disparity in the treatment of individual shop fronts. "Finnegan's Alley" is included as a building of secondary significance because it has occupied the focal intersection for over fifty years and its current use is consistent with land use in the historic district today.

1111-1115 Harris Avenue

The single-story building with basement at the northwest corner of Harris Avenue and 12th Street was constructed of concrete with a stucco exterior finish in 1929. It measures 75 x 50 feet and houses three discrete shop spaces. Its major frontage is on Harris Avenue. The 25 foot bays are marked off by strip pilasters continued as short posts between low pedimented parapets. Shop fronts are organized in the conventional manner with transom lights, marquee, and central entries between display windows. The corner shop, occupied by the Fairhaven Pharmacy, is unaltered except for a coat of turquoise paint. The fronts of 1111 and 1113, now painted light tan, have been modified slightly. The building is included as a property of secondary significance because it has occupied the focal intersection of the district nearly fifty years and houses the successor of an historic local business. During the first half of the century the Fairhaven Pharmacy occupied a ground story shop in the Mason Block on the cater corner of Harris Avenue and 12th Street.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input checked="" type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES      1888-1909      BUILDER/ARCHITECT      Eliot and West (Carnegie Library, 1904),

STATEMENT OF SIGNIFICANCE      Cox and Piper (The Kulshan Club, 1909),  
Anonymous.

## GENERAL STATEMENT

Fairhaven Historic District is significant to the city of Bellingham as the well-preserved commercial core of an historic community. Settled as early as 1953 and first platted in 1883, the townsite changed hands in 1888 and was promoted by the Fairhaven Land Company as the anticipated terminus of the transcontinental railroad. High-priced lots were sold and developed overnight, and the burgeoning town was incorporated in 1890. When it was passed over as a west coast railroad terminal, along with several other promising ports on Puget Sound, Fairhaven nevertheless capitalized on its extensive deep-water frontage and its ready access to timber, coal and salmon. It emerged as a leading manufacturing center in northwestern Washington. In 1903 voters approved consolidation with the neighboring town of Whatcom, and the charter of the resulting city of Bellingham was adopted the following year.

Sixteen buildings within the compact, three and a quarter-block district in the heart of old Fairhaven date from the speculative boom of 1889-1890 to the period of the First World War. It is this remaining aggregate which has sustained the community's special identity to the present day. Nearly all of the buildings in the district have been renovated or refurbished by private enterprise since 1973.

## EARLY SETTLEMENT ON BELLINGHAM BAY

Bellingham Bay on Puget Sound was discovered in the great age of maritime exploration off the Northwest Coast of America. First entered by the Spanish commander Francisco Eliza in 1791, it was surveyed and given its lasting name the following year by the British Royal Navy expedition under Captain George Vancouver.

The environs were traveled by men of the fur trade after the Hudson's Bay Company established its local headquarters at Fort Victoria on nearby Vancouver Island in 1843. A subsidiary trading post maintained by the Hudson's Bay Company notwithstanding, settlement of Bellingham Bay is generally dated from December 1852, at which time three men arrived by canoe from Seattle in search of industrial opportunities offered by vast supplies of timber and water power. Henry Roeder, R. V. Peabody and J. G. Hedges promptly took up claims and erected a saw mill at the mouth of Whatcom Creek, which was named for the native Indian term meaning falls, or "tumbling water". Land claims subsequently were taken up all around the bay.

While coal was discovered at Pattel's Point on the bayfront several miles south of Whatcom Creek in 1853, active coal mining was first begun the following year on the Vail claim

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between Whatcom Creek and Pattel's Point. In 1858 the company operating the coal mine on the latter claim platted a portion of it and called the place "Sehome". Two months later, Roeder and Peabody had their holdings near Whatcom Creek platted under the name of "Whatcom". These primitive settlements developed suddenly after gold was discovered that year along the Fraser River in British Columbia. The influx of miners moving north to the gold fields in British territory, first by overland trail, and then by steamship to Victoria, left in its wake a well-developed staging point, complete with wharves and permanent structures.

In 1883 the Whatcom townsite was re-surveyed, a large new mill was erected to replace the original at the falls of Whatcom Creek, and the town was legally incorporated. In 1890 the Sehome townsite, its proprietors having failed in an earlier attempt at incorporation, was recognized under the laws of the new State of Washington as the city of "New Whatcom". These adjoining towns were consolidated under the name of New Whatcom in 1891. The name was changed again to "Whatcom" by an act of the State Legislature in 1901.

Meanwhile, two additional townsites, settled as early as January 1853, had been developing more slowly along the bayfront to the south. Bellingham townsite, adjacent to Sehome, was platted in 1871 and again in 1883, at which time a large lumber mill went into operation there. Adjacent to Bellingham on the south, the contemporaneous townsite of Fairhaven was platted by Daniel J. Harris. In 1888 these two southerly townsites were purchased by railroad interests led by Nelson Bennett and C. X. Larrabee, and they were legally incorporated under the name "Fairhaven" in 1890. In 1903 voters approved consolidation of Fairhaven and Whatcom, the only separate municipalities remaining of the original four adjoining settlements. The charter of the resulting city of "Bellingham" was adopted in 1904.

**DANIEL J. HARRIS AND THE FOUNDING OF FAIRHAVEN**

The "mainspring of all enterprise" in Fairhaven after the era of Daniel Harris was the Fairhaven Land Company, a subsidiary of the Fairhaven and Southern Railway. It was incorporated in Tacoma in November 1888 with capital of \$250,000. Company president C. X. Larrabee, who had made a fortune from a Montana silver mine, and capitalist Nelson Bennett were the guiding spirits of the new venture. With them, among others, were those who built landmarks still standing in Fairhaven today - such men as J. F. Wardner, Roland G. Gamwell and C. W. Waldron.

Bennett completed not only the large purchase of Harris's townsite, but acquired the adjoining Bellingham townsite of Erastus Bartlett and Edward Eldridge, property at Whatcom held by the Kansas Colony, and scattered claims along the bay as well. This "immense deal", predicated on the transcontinental railroad terminating at Bellingham Bay, signaled a real estate boom which continued for two years. A brick yard was started in Happy Valley, east of Fairhaven, and Bennett placed an initial order of 1,000,000 bricks. Other factories and mills were started to supply the demand for building

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materials. Fairhaven became the construction center for railroad lines being built south into Skagit County and north to British Columbia. Waterworks and other public utilities were planned. Advertisements were placed in newspapers in Seattle, Tacoma, Portland, and New York; circulars were sent abroad to Germany. By the spring of 1889, business lots in Fairhaven were selling for between \$1,000 and \$1,500. In 1890 a crowning project of the company was completed: construction of an imposing five-story Jacobethan Revival hotel in the tradition of grand railroad hotels. The Fairhaven Hotel stood at the town's major intersection through the centenary observed in 1953, but was torn down soon after.

In time, it was clear that Seattle would be the important railhead port on Puget Sound. Nelson Bennett and several of his syndicate associates sold out, and in the depression following the nationwide Silver Panic of 1893, Fairhaven's dizzying growth came to an end.

**EVENTS FOLLOWING THE BOOM AND PANIC**

Fairhaven, which had been consolidated with the old Bellingham townsite since 1890, boasted the best deep-water wharves on the bay; it was linked by the Great Northern, Northern Pacific and Bellingham and British Columbia Railroads to points south and north. Moreover, it was juxtaposed with vast timber lands and promising gold mining districts. As the turn of the century approached, the town emerged from the economic slump as a vital manufacturing center. The list of Fairhaven's industries following final municipal consolidation and the creation of the city of Bellingham in 1904 included a big lumber mill, foundries, boiler works, machine shops, and the region's largest shingle mill, which produced as many as 150,000,000 shingles annually. In addition, an immense salmon packing industry with satellite canneries in Alaska was centered in what then came to be known as South Bellingham.

C. X. Larrabee retained control of the old Fairhaven Land Company, eventually reorganized as the Pacific Realty Company, and he directed a number of public improvement projects. Not least of these was development of Fairhaven Park on land which he and others donated. A plan for the 16 acre park was drawn in 1910 by none less than the Olmsted Brothers firm of landscape architects of Brookline, Massachusetts, but it was not carried out in detail.

Over the past thirty years, as business and industry were increasingly attracted to central Bellingham, Fairhaven's industrial payroll and population declined. Unoccupied and dilapidated buildings between the business core and the waterfront were cleared away. The bayfront is still active, however, as a small-boat building and repair site, and the Port of Bellingham maintains there its south terminal. The business district has been reclaimed in recent years largely through the efforts of Kenneth Imus, a Fairhaven native and private developer who, beginning in 1973, acquired and renovated for commercial lease a number of properties in the historic district. Other property owners followed suit, and business was revived by a succession of tourist-oriented shops and eating places occupying the older structures.

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(continued on attached sheet)

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY ca. 5.7 acres

## UTM REFERENCES

A     
ZONE EASTING NORTHING

C   

B  

ZONE EASTING NORTHING

D  

**VERBAL BOUNDARY DESCRIPTION**

MAIN PARCEL: Beginning at a point on the NW corner Lot 13, Block 30 of the Amended Plat of Fairhaven; thence east across 10th Street to the SW corner Lot 2, Block 31 of said plat; thence north to NW corner said Lot and Block; thence east to center line of 11th Street; thence south along said center line to point opposite NW corner Lot 6, Block 32; thence east to NE corner of said Lot and Block; thence south to NW corner Lot 4 of said Block; thence east to center line of 12th Street; thence south along said center line to junction with center line of Harris Avenue; thence east along center line of Harris Avenue to point

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES (continued)

STATE	CODE	COUNTY	CODE
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STATE	CODE	COUNTY	CODE
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**11 FORM PREPARED BY**

NAME / TITLE

Elisabeth Walton Potter, Historic Preservation Specialist

ORGANIZATION Office of Archaeology and Historic Preservation  
Washington State Parks & Recreation Commission

DATE  
September 1976

STREET & NUMBER  
P. O. Box 1128

TELEPHONE  
(206) 753-4117

CITY OR TOWN Olympia

STATE  
Washington 98504

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

**THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:**

NATIONAL \_\_\_\_\_ STATE \_\_\_\_\_ LOCAL \_\_\_\_\_

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

**TITLE**

DATE \_\_\_\_\_

**FOR NPS USE ONLY**

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE \_\_\_\_\_

**DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION**

DATE \_\_\_\_\_

KEEPER OF THE NATIONAL REGISTER

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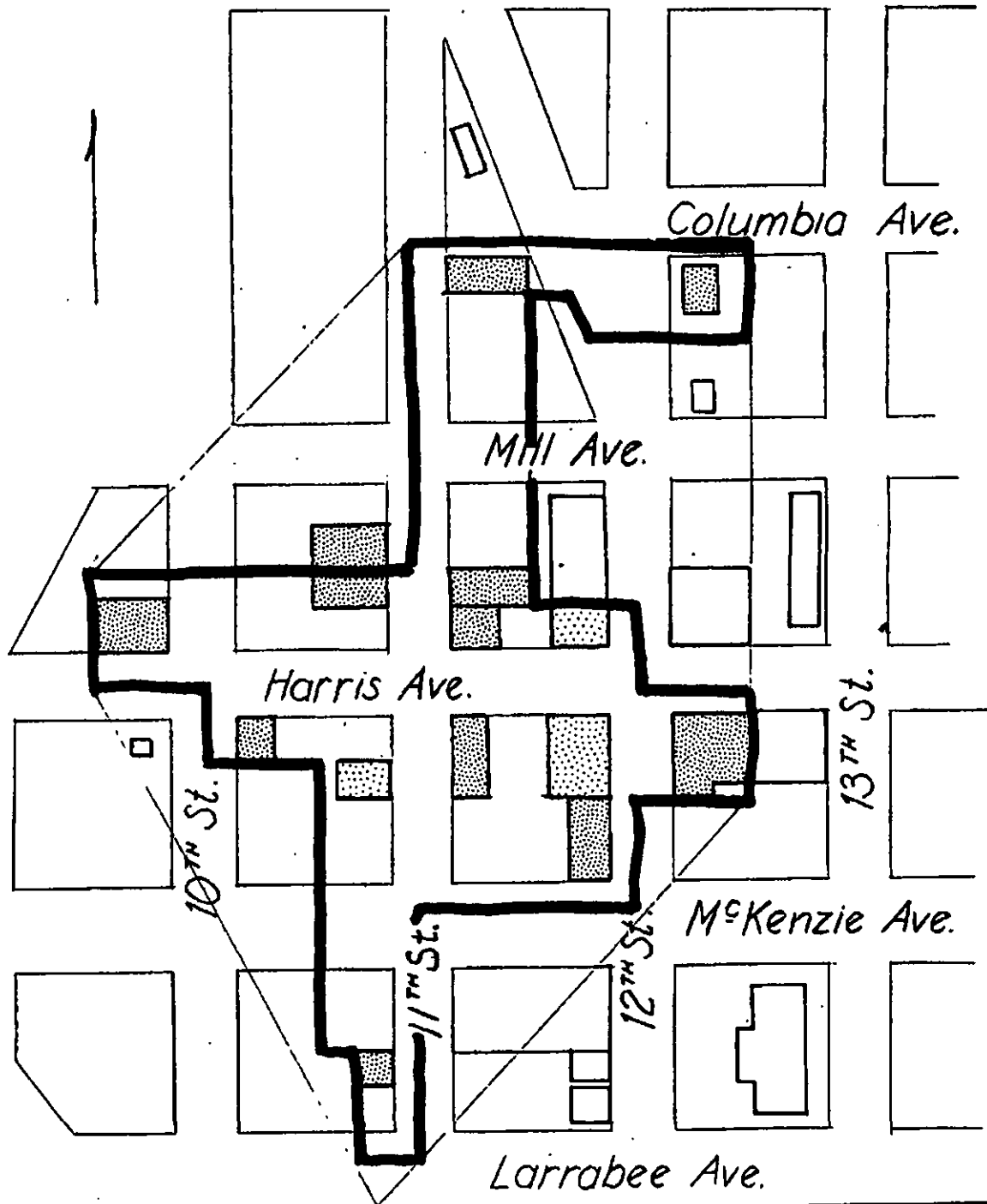
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opposite NE corner Lot 5, Block 36; thence south to SE corner said Lot and Block; thence west to center line of 12th Street; thence south along said center line to junction with center line of McKenzie Avenue; thence west along center line of McKenzie Avenue to point opposite SW corner Lot 15, Block 37; thence north to NW corner said Lot and Block; thence west across 11th Street to SW corner Lot 2, Block 38; thence north to NW corner said Lot and Block; thence west to center line of 10th Street; thence north along said center line to junction with center line of Harris Avenue; thence west along center line of Harris Avenue to point opposite SW corner Lot 13, Block 30; thence north to point of beginning.

NORTH PARCEL (Detached): Beginning at a point on the center line of 11th Street approximately 25 feet north of a point opposite the NW corner Lot 8, Block 18 of the Amended Plat of Fairhaven; thence east across Finnegan Way and 12th Street to a point opposite the NE corner Lot 8, Block 17 of said plat; thence south to SE corner Lot 7 of said Block; thence west across 12th Street to center line of Finnegan Way; thence northwesterly along said center line to point opposite SE corner Lot 8, Block 18; thence west to center line of 11th Street; thence north along said center line to point of beginning: SOUTH PARCEL (Detached): Beginning at a point on the NW corner of Lot 5, Block 58 of the Amended Plat of Fairhaven; thence east to the center line of 11th Street; thence south along said center line to junction with center line of Larrabee Avenue; thence west along center line of Larrabee Avenue to point opposite SW corner of said Lot and Block; thence north to point of beginning.



-  Primary
-  Secondary
-  Intrusive.

*Fairhaven Historic District  
Bellingham, Washington*

**WASHINGTON STATE  
PARKS AND RECREATION COMMISSION**

DRAWN BY OA & HP

SCALE 1" = 200'

DATE 10-15-76

DRAWING NO.



(3)

Mason Block  
SE Harris & 12th  
Bellingham, Wash.  
whatcom

10/72

Taken from NW

Pre-restoration

PHOTOGRAPHY BY  
GALEN BIERY  
1023 - 13th STREET  
BELLINGHAM, WASH.

NEG. NO.

DATE 10/72

DESCRIPTION



SEE INSTRUCTIONS

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

## NATIONAL REGISTER OF HISTORIC PLACES

## PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE <b>Washington</b>	
COUNTY <b>Whatcom</b>	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

## 1. NAME

COMMON: **Bank Building**AND/OR HISTORIC: **Bank Block**

## 2. LOCATION

STREET AND NUMBER:

**S.E. corner 11th and Harris**

CITY OR TOWN:

**Bellingham**

STATE:

**Washington**

CODE

COUNTY:

**Whatcom**

CODE

## 3. PHOTO REFERENCE

PHOTO CREDIT:

DATE OF PHOTO: **11/72**

NEGATIVE FILED AT:

**1023 13th St.**

## 4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

**Frontal view****Camera facing South East**

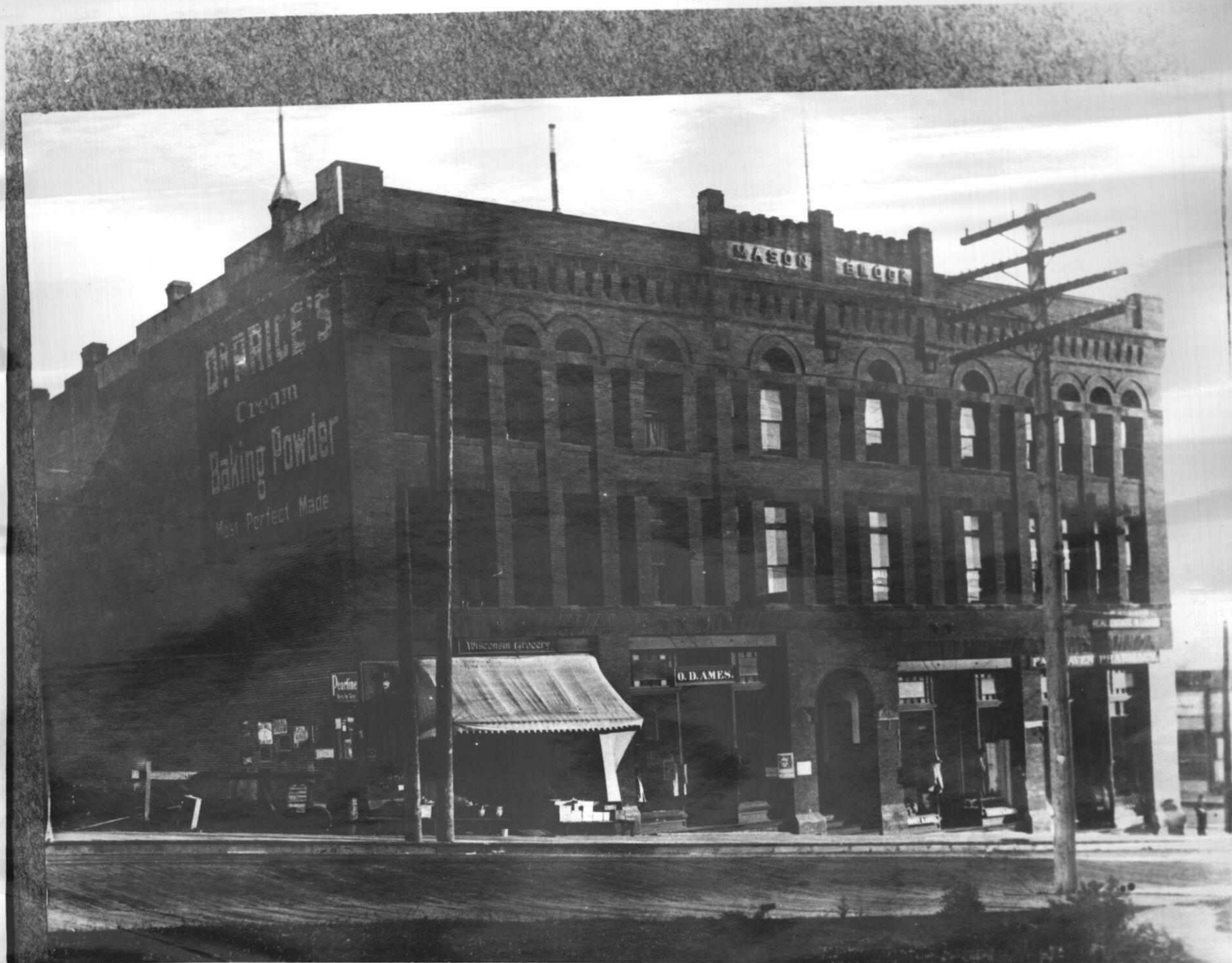
PHOTOGRAPHY BY  
GALEN BIERY  
1023 - 13th STREET  
BELLINGHAM, WASH.  
NEG. NO.  
DATE  
DESCRIPTION



BAFONA RENOVATION

909-911 (1888?) AND 913-915 (1903) HARRIS AVENUE  
FAIRHAVEN, BELLINGHAM  
WHATCOM COUNTY, WASHINGTON

PHOTO: GALEN BERRY, CA. 1973



DR. PRICE'S  
Cream  
Baking Powder  
Most Perfect Made

MAEON ELGON

Wholesale Grocery

O. D. AMES.

Pearline

MASON BLOCK (1890)

1200-1204 HARRIS AVENUE  
FAIRHAVEN, BELLINGHAM  
WHATCOM COUNTY, WASHINGTON

PHOTO: ANONYMOUS, CA. 1895

COPY: GALAH BIRLEY



MORGAN BLOCK (1890)

1000 - 1002 HARRIS AVENUE

FAIRHAVEN, BELLINGHAM

WHATCOMB COUNTY, WASHINGTON

PHOTO: CARLNE BIRNEY, 1974



WALDON D BLOCK (ca. 1890-1891)

1308-1314 12TH STREET

FAIRHURST, BALLINGHAM

WHATCOM COUNTY, WASHINGTON

PHOTO: GALEN BIRNEY, 1974



MASON BLOCK (1890) - BEFORE RESTORATION

1200-1204 HARRIS AVENUE

FAIRHAVEN, BELLINGHAM

WHATCOM COUNTY, WASHINGTON

PHOTO: GALEN BERRY, CA. 1973



MONAHAN BUILDING (1890)

1209 11TH STREET

FAIRHAVEN, BELLINGHAM

WHATCOM COUNTY WASHINGTON

BALFOUR NASTONATWOL

ALSO: 1211 11TH STREET (1890?)

AND WEST FACE TERMINAL BUILDING

PHOTO: GALAH BIRNEY, CA. 1975